

# *The* HARPSICHORD



*Malcolm Hamilton*

MAY JUNE JULY 1972

VOLUME V, NUMBER 2

# HARPSICHORD

Vol. V, No. 2, May; June, July, 1972

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## THE COVER

A formal portrait of Malcolm Hamilton playing his Whittmayer harpsichord introduces an 8 page interview with this important artist which begins on page 6.

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# GO FOR BAROQUE

by *Hal Haney*



So much is happening at this time of the year, I'm having a difficult time finding space for it all. I'm sure all members extend their appreciation to our newest Sus-

taining Member, Herbert Wm. Burton of Burton Harpsichords, Lincoln, Nebraska, and to two new Contributing Members, Dr. James Owen of Vancouver, Washington and Don J. Wilson of Wildon KeyCraft of Chicago, Ill. This brings our Special Membership list to an all-time-high of 21. Thank you all. We also have the largest number of advertisers since our founding. Some excellent new services are offered as well as new instruments and books and music. Clavis Imports of Bellaire, Texas presents a double surprise in this issue; a new line of harpsichords Kingston - Dallas (see page 18) and a new book "Playing the Harpsichord" by I.H.S. member Howard Schott of Oxford. I've seen this book and it is a beauty. We all know how rapidly these publications go out of print, so if you are at all interested, better get your order in now.

More good news is the harpsichord master class by Gustav Leonhardt. If you wish to audit these classes, they are open to all without an audition or any educational qualifications. Since mail to Europe is slow, send an airmail letter (21c) for applications. More details on back page.

The Mireille and Bernard Lagacé Harpsichord and Organ Seminars have been announced by Duncan Phyfe, Director of Choate Music Seminars. This is a very popular series. You might

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combine it with a vacation to Connecticut. Additional information on back page.

The University of Evansville, Ohio, is holding a Harpsichord Workshop headed by I.H.S. member, Hilda Jonas, July 9-14. Write to Music Department for tuition, program, etc.

Oberlin College is holding a 3 week Institute for Baroque Performance July 16 - August 6. A card to Prof. James Caldwell at Oberlin, Ohio will bring a folder.

Some years ago I received a frantic telephone call at 7 a.m. from a friend who said I had to drop everything and tune in the "Today" show on N.B.C. I did, and found I.H.S. charter member Frances Cole discussing the harpsichord and her work and giving a demonstration recital. A kind note from Frances alerted me to another appearance on the "Today" show for March 21, J. S. Bach's birthday! It is not often that our instrument, the harpsichord, receives such national exposure. Thank you Frances! We hope to present an interview with Miss Cole sometime in the future. She is a fascinating artist.

Four members have responded to our request for information on museums which have keyboard collections. Believe it or not, there were no duplications. The most comprehensive list came from James S. Upton, School of Music, University of Northern Colorado, Greeley, Colorado. He has uncovered 33 museums in the United States with harpsichord and clavichord exhibits. He also listed the instruments to be found in the collection as well as brief information as to date made, type, builder, where built, etc. Dr. Upton is working now on a book which will list collections, not only in this country but in Europe as well. He plans to give additional technical information on holdings, and bibliographical cross-references. I sincerely hope you will give Dr. Upton all the help you can, since a guide book of instruments would be a tremendous help to all concerned. You may send your information directly to Dr. Upton in Greeley, or to me and I will forward it to him.

(continued on page 18)

## SYMPATHETIC VIBRATIONS

### Commercial Soundboard Production

by Wallace Zuckermann

One of the big problems in commercial production of harpsichords and clavichords, such as making kits, is to find and machine suitable soundboard wood in quantity. Here in Europe people like Swiss pine, but this material is not plentiful in England. The next best thing, which is available, is British Columbian or Oregon pine. Some people object to this on the grounds of not enough differentiation between winter and summer rings due to the temperate climate. However, judging by a recent clavichord I made using Oregon pine, this wood is very satisfactory; the tone is lovely and clean.

The big problems is how to get the logs down to the proper size. Of course, the best way is true quartering, but this is inclined to be rather expensive because of the necessary waste, and one is still left with the problem of machining the wood down to 3mm thicknesses. It is not practical to run thin sheets of wood through a thickness planer as the wood will shatter. If the wood is to be sawn, the best way is probably to run it through gigantic band saws. (One such saw which my yard uses, is some 15' in height.) Nonetheless, the slices which come off the saw will not be perfect. They tend to be wedge-shaped and uneven in thickness, especially if the boards are as wide as 12". This has to do with the feeding mechanism. The only satisfactory machine is one of these big bandsaws combined with an automatic feeding mechanism. This is a trolley, to which the log gets



clamped very tightly; the trolley then moves the log slowly through the saw. The resulting slices are even. I have only seen one such machine.

The other way of doing it, which is also less expensive, is to slice the wood around the log the way veneer is sliced. In this method, the log gets thoroughly soaked, and is then rotated past the slicing knives, which peel off thin layers. One of the biggest veneer mills in England regularly produces B.C. pine veneer this way; the grain is nice and straight, looks almost quartered, and little sanding is needed. The pine veneers are often used in laminated soundboards with gaboon centers.

We approached this mill and asked them if they could try slicing 3mm pine. They admitted that they had never done this and didn't know if it would work. And it was going to be expensive trying, since this would tie up the machine for a day. We took a gamble and tried. Unfortunately they used thin logs, and we got pieces only about 6" in width. Due to the soaking and subsequent drying, all the edges curled badly. This of course doesn't matter with thin veneer since it will straighten out when glued, but it won't do for soundboards. When these boards were glued together, they made a very wavy surface. The other defect was an unpleasant gouging out of chips by the knives. We were very discouraged and told them the stuff was not usable. They didn't charge us anything but decided to try again with 12" width, claiming that the curling was due to the narrow width, so that when the boards are glued up they would result in many waves.

The second lot has recently been completed, and while it is better than the first lot, it is still curled around the edges, and there are still many gouged out marks. At the moment we have the sheets in presses to try to get the curl out. We may still have to cut two inches off each side resulting in considerable waste. And there still is a fair amount of sanding necessary which may make the slices dangerously thin. Such are the joys of production.

Wallace Zuckermann

## Harpsichord Apprenticeship Program Announced

Harpsichord maker William Hyman of Hoboken, New Jersey has just announced the opening of an intense harpsichord-building apprenticeship program which will be conducted under his personal guidance.

All design, theoretical, and acoustical matters will be covered. The harpsichord will be considered in its historical sense, but in a fully practical manner; as a musical instrument and not as an exercise in the esoteric. Learning and fully understanding a given school of building will be concentrated on rather than "species" of harpsichords. Hyman commented that "Blanchet and Taskin, after all, produced only instruments of their own school, not others." The program will also include the technicians work; quilling, voicing, tuning, etc.

When Hyman was asked about his work and the details of his new program, he replied, "The harpsichords produced in my shop are reproductions of French harpsichords belonging to the early decades of the 18th century. They are based on the extant work of Francois Etienne Blanchet; whose work I have studied for many years, along with other French builders of the 17th and 18th centuries, both in the U.S.A. and in Europe in both public and private collections. These harpsichords belong to the most mature, stabilized period of classical French harpsichord building, contemporaneous with the nature, classical period of musical composition for the instrument. It is the instrument of composers such as Francois Couperin, for example. I regard the French harpsichord of this period to be the most excellent; highly developed and sophisticated type that existed, either past or present. Its beautiful, characteristic tonal quality; majestic and robust, yet refined and transparent, extremely responsive and light to the

touch, possessing great carrying power together with the ability to graciously blend with other instruments without hardness or vulgarity render the classical French harpsichord as useful and important today as they were in their own age and milieu. These very virtues, and the conditions bringing them about, also make these instruments the most difficult to build, and faithfully reproduce; in the full and realistic sense of the word.

"Virtually all materials used in my shop are identical with the originals. No plywoods or 'ersatz' materials are employed. Linden, Oak, Beech, Pearwood, Holly, and Spruces are among the woods I import from various European dealers along with Chinese boar-bristle, Ivory or bone, and leathers for varied purposes. Some domestic pines, or 'deals' are used for frame members in the case and for stands. All of this lumber is naturally dried and goes through a further seasoning routine once in the shop. The knowledge of how best to choose from this lumber, and utilize it for its various offices in the construction of the harpsichord is one of the most important, basic aspects of any good apprenticeship program.

"The construction of classical French harpsichords call for woodworking and joinery techniques of the highest order, and of a nature not to be found in other fields today as a rule. A complete mastery of all hand tools is demanded, including many tools which must be especially made. Machine tools are used primarily for dimensioning lumber to reasonable sizes, but the final work is invariably carried out with hand tools simply because of the design and execution of the instrument demanding this. Keyboards are made completely in the shop; from the re-sawing of the ebony coverings, joining of the keyboard blanks, through to the actual cutting and carving of the key levers. Tapered jacks, and their tongues, are planed in plaining-blocks much in the same manner as would be done in the 18th century. The typical tapering of the case depth and thickness in French

harpsichords is followed as well. No mass production or kit methods can achieve these results; only a complete professional mastery of the tools; the methods of joinery and woodworking, the various gluing techniques employed can bring this about. All of the jigs and fixtures used to produce the different parts must be made as well. If true "copies" of classical harpsichords are desired, then a realistic apprenticeship must be served to acquire not only the knowledge, but the discipline to obtain this.

"Most harpsichords in my shop are finished in either Louis XV or XVI decor, including painted soundboards, and often elaborately decorated cases and stands. Painting and varnishing, as practiced in the 18th century will be taught, together with the various gilding techniques."

The William Hyman Harpsichord Apprenticeship Program is being offered to those who possess the aptitudes for the serious study of a demanding profession. The emphasis of the program is to be towards a fully practical, professional, and realistic approach and training in all phases of the 18th century French school of harpsichord building in the traditional sense both as a craft and as a profession.

This five year program will require a tuition fee for those who can qualify in the first two years. If qualified, a salary will be offered for the remaining three years. Hyman summed up his intense interest and knowledge when he concluded with: "I regard the building of classical French harpsichords, and the music these harpsichords serve, as a responsibility. Therefore: no short cuts are possible. To produce the full realization of what these harpsichords were, and still can be, requires not only acute skills taking years to learn, but devotion. This is the ideal behind my apprenticeship program."

Additional details about applying for this apprenticeship program will be found in the Baroque Bazaar section on page 20.



## PHILIP BELT FORTEPIANO DEBUTS AT SMITHSONIAN

by Mary Bouillier

Two years ago when my husband and I visited with Philip Belt in his delightful Center Conway shop, we anticipated hearing one of his instruments in concert. Our request was answered this past January when the Smithsonian Institute scheduled just such a program.

Since this is not intended as a review I will not go into the program in detail, but one might be interested in some general observations.

Professor Bilson, who was featured at the fortepiano, was an outgoing, articulate man, who apparently has a great respect and affection for this instrument. In reply to my husband's question on maintenance, he said that he tunes it himself. His well-chosen program was beautifully played, and fully exploited the resources of the fortepiano.

It was during busy left-hand passages that one was most acutely aware of the fact that a unique instrument was being played; the bass notes strongly reflected their harpsichord ancestry. Yet, when the harpsichord, in James Weaver's capable hands, joined forces after intermission, it was clear that the fortepiano was, indeed a "new" breed. For one interested in comparing the sounds of the two keyboard instruments, this post-intermission Concerto was most absorbing — so much so, in fact, that the second movement was well under way before I realized that the over-all performance was pretty ragged. Bilson and Weaver were playing expertly — and perhaps this was also true of the members of the chamber orchestra — but group rehearsals had obviously been too few. The breath-takingly beautiful sound of the Amati bass (dated 1570) played and apparently owned by Edward Skidmore, was doing its best to hold the group together.

I haven't yet read what our local critics had to say about this program. One sat directly across the aisle from

me, making the briefest imaginable notes while he read a book. He did not return after intermission. Perhaps he left to finish his story at some other performance! The large audience composed of everything from staid academic types to hippies, was wildly enthusiastic. A young man sitting behind me said to his partner, "If I know these cats, they'll give us an encore." They didn't.

There have been several Forte-piano performances in Washington this winter. This is the only one we've been free to attend, and I think the only one utilizing a Belt instrument.

I used to wonder why the 'young rebels' were also so much in evidence at events of this type. Because so many of them are free? This one was *not*; it was necessary to part with \$4.00 — which appeared to be about the amount many of the kids had invested in their entire winter wardrobe. Could it be that these youngsters are attracted to the baroque movement by the fact that it is composed largely of socially acceptable, but highly independent 'over-30 types', who are doing their thing — and doing it so successfully?

## HISTORIC WILLIAMSBURG PRESENTS MUSIC TEACHERS SHOP

by Herbert R. Hannan

A new feature at Historic Williamsburg in Virginia is the "Music Teacher's Shop" where, during good weather, a daily concert is given using a small Challis harpsichord, and antique musical instruments, many of them created by George Wilson, instrument maker in residence. He is a master craftsman who copies all sorts of instruments used in colonial times. His inlays and carvings are unusually beautiful.

Shortly after the "Music Teacher's Shop" was established, it was decided to have Wilson make an exact copy of the unused 1765 Kirkman harpsichord which stands in the Raleigh tavern. The reproduction could

be on exhibition and used inside the shop, as the concerts are all outside in the garden.

Last August, the "new" Kirkman was finished and is now placed where planned. It is a 2/8' single manual instrument. Everything in it was made at the Williamsburg shops, including the keyboard and all the jacks. The case is veneered with crushed mahogany panels with curly maple stringing. The stand is a copy of the two-manual Kirkman stand in the Governor's Palace.

Mr. Wilson worked more than five months on the instrument, making many of the tools necessary to produce identical parts of the 1865 harpsichord. When completed, a man from Smithsonian Institution went to Williamsburg and voiced it in the traditional fashion.

Last fall, I was fortunate to see and hear this "new Kirkman" and I assure you, it is a genuinely beautiful instrument.

## Harpsichord Builders Prize Announced

The founding of the Claude Jacquet Memorial Prize to be awarded each January to an American harpsichord maker in recognition of outstanding achievement has just been announced.

The prize, consisting of a Certificate of Honor and a one year Subscribing Membership in the International Harpsichord Society, is being presented for the first time this year. The recipient for 1972, selected after careful consideration of many distinguished candidates, was John Shortridge. The award cites Shortridge's contribution to our understanding of Italian harpsichords as well as his pioneering work on the revival of the 17th Century French harpsichord.

Persons desirous of being considered for the 1973 Claude Jacquet Memorial Prize should contact the Awards Committee before September 1. Write to Secretary, Claude Jacquet Memorial Prize Committee, Route 2, Box 41-A, Purcellville, Va. 22132.



# CONVERSATION

*with Harpsichordist Malcolm Hamilton*



Malcolm Hamilton, a native of Victoria, B.C., Canada, has been a resident of the Los Angeles area since 1962. He received his Bachelor's and Master's degrees at the University of Washington and his Doctorate in Music at the University of Southern California under the renowned harpsichordist, Mme. Alice Ehlers.

Dr. Hamilton has concertized extensively in Canada and the western United States, and has appeared with the major chamber orchestras on the west coast, under such conductors as Ingolf Dahl, Milton Katims, Akira Endo, Jan Popper, Neville Marriner and Sir John Barbirolli.

He is currently resident harpsichordist of the Los Angeles Chamber Orchestra and teaches on the faculty of U.S.C.'s School of Performing Arts. His recordings include the complete "Well-Tempered Clavier" of Bach; the complete Handel violin sonatas (with Henri Temianka); the complete Corelli violin sonatas (with Stanley Plummer) and the Vivaldi B-flat major concerto with Jascha Heifetz and Gregor Piatigorsky.

While the above facts give a good indication of Malcolm Hamilton's background and accomplishments, they give little hint as to the fascinating personality of this important artist. He has a tremendous enthusiasm for both music and life. Things "happen" when Malcolm Hamilton is around. He carries a charged atmosphere with him which radiates out in all directions and I defy anyone to come in contact with this young man without being moved by him. This vivacity carries over into his music as well. And his reviews show it. Here are just a few quotes I have excerpted from some of his reviews; "technical mastery", "the com-



communications of a master whose feeling for the period is almost uncanny"; "incredible flexibility, musicality and brio"; "a most brilliant and secure artist"; "authoritative, bouyant, graceful"; "an absolutely superb artist"; "Hamilton won the house"; "astounding dexterity"; "Hamilton's obvious pleasure as he played last night typified the air of easy intimacy that should attend a program of chamber music."

The bulk of this interview took place in my room in the Bevonshire Lodge in Hollywood, but parts of it came from the livingroom and swimmingpool of his home in Gardena, California, and at the home of Mme. Alice Ehlers in Redondo Beach. His whirlwind schedule of teaching, concertising and recording would leave a trained athlete exhausted, yet Malcolm Hamilton thrives on it. Since the harpsichord plays such an important part in Dr. Hamilton's life, I asked him if he could remember the first time he became aware of the instrument:

MALCOLM HAMILTON: I was about 10 or 11 years old and was listening to the old Bell Telephone Hour. Marion Anderson sang "Prepare thyself Zion" from the Christmas Oratorio and they were using harpsichord continuo. That was my first known exposure to the instrument. Something "clicked" in my mind, it seemed to be the perfect instrument for that music. From my childhood on up, I have always been interested in early music. It wasn't until about 10 years later that I had the opportunity to even touch one.

It happened at the University of Washington. At that time they weren't offering any instruction on harpsichord. This hadn't even occurred to them. The school had acquired an instrument then they had to scout around to find someone to play it. The woman who was assigned to this delightful duty did not feel she was ready to teach.

A little before this time, I had done several favors for the head of the

department, by taking over rehearsals etc. when he had a car accident. During an unguarded moment he offered to do me a favor if I ever needed it. I didn't let this opportunity pass by and told him that I wanted to study harpsichord. He thought for a while and decided that it could be arranged. So I started my first study with Irene Bostwick.

HANEY: *Who made the instrument you were using?*

MALCOLM HAMILTON: It was a Neupert and not a very good one either. It was of post war vintage and while it recorded very nicely, it had very very little projection of sound. The Neuperts have improved enormously since that time. Of course at that time I would have gladly played on anything . . . and I often did! I didn't have my own instrument until I came to Los Angeles in 1953! I was concertising fairly extensively but I was limited to going to where instruments were available. Sometimes it was a near disaster. I think I was



Most of the recordings of Malcolm Hamilton have been made in this music room of his home in Gardena, California

sometimes invited as an excuse to have their instrument practically rebuilt from the ground up. My mechanical knowledge is practically nil, so I was hard put to go through my paces at times coping with some of the wrecks I had to encounter. I could write a book about my experiences.

Once I flew in for a concert but the plane had been fog-bound and we couldn't land until almost the time I was to appear on stage. I ran madly for a cab and had to change into my tails in the back seat of the taxi. I don't know whether you have ever tried that or not, but it's quite a feat, believe me! I had no time to check out the instrument, or the hall or anything. We arrived at the hall, I paid the cab, picked up my music and rushed inside and walked immediately on stage. By this time it was around twenty until nine. Of course no one in the audience had any idea what I had gone through, and I had no idea what I was due to go through!

I acknowledged the applause and sat down at the harpsichord. It was then that I noticed that the movers, in setting the instrument up, had put the tail leg, which is a long leg, on the base end of the instrument. The tail leg was replaced with a short leg which gave the whole thing a star-board list. The audience probably thought that was the way these instruments were designed. Anyway, I had to play on it as it was. I felt like the hunchback of Notre Dame. The lyre fell off on another instrument and had to be propped up by a telephone book. These were back in the pioneer days. Of course, now, good instruments are available even in small towns. Take the Seattle area as an example.

When I was there the first time the Neupert I mentioned earlier was probably the only instrument in the entire state of Washington. When I went back again to pick up my graduate work about six years later, there were about 17 or 18 instruments in the city of Seattle alone!

HANEY: *Were you studying at the same time you were concertizing?*

MALCOLM HAMILTON: Yes, I took my Bachelors' at Washington and



Hamilton may go over a specific passage one hundred times or more before he accepts it as part of his vast repertoire.

took my Associate at the American Guild of Organists at the same time in 1955. It was in 1954 that I first met Mme. Ehlers.

She came up from Los Angeles on a Walker Ames Fellowship to Seattle for a six week period and gave Master Classes. This was when I really began to find out what the harpsichord was all about. I took Master Classes with Mme. Ehlers but she wouldn't let me play on the harpsichord.

I had to do all my work on the piano with her in the beginning which was a bit confusing because I had to change over my entire technique. But she gave me so much to think about which had never been presented to me before that it was a revelation. She had a wonderful common-sense approach to music which I had not had at that time. I went through the ranks of the musicological crowd with theory and all that, but all Mme. Ehlers had to say was backed up with a wealth of actual performing experience. I was the only harpsichord student at the University at that time. I made up my mind right then and there that I wanted to study with her. I didn't have this opportunity until 1960 when she came to Berkley for a six week Master Class session so I got myself down there for the summer and had an ab-

solutely wonderful time.

I had written to her and asked her if it might be possible for me to study with her and she answered yes. That whole summer was wonderful.

I did nothing but take my lessons with her and practice six or seven hours a day. We went on a crash course covering almost everything Bach wrote from the standpoint of performance problems getting them enough into my fingers that I could convey to her what my ideas were. I was like a sponge. As you probably know, Mme. Ehlers was Landowska's first student when Landowska started teaching at the Hochschule fur Musik in Berlin. That was in 1913, just a year after Pleyel had made Landowska's first harpsichord. Mme. Ehlers had also studied with Arnold Schoenberg, Curt Sachs, Johannes Wolf and others. And of course her long friendship with Albert Schweitzer introduced her to a new concept of articulation and phrasing in the performance of Bach. All this was being passed on to me . . . and I cherished every moment of it! I knew that I was going to have to go back to Washington and work on a very limited basis. When my fellowship program at Washington came to an end, I knew I had to move to Los Angeles to continue my studies with Ehlers.



In the year 1962 I was able to buy my own harpsichord and move to Los Angeles, but what a terrible experience that was!

HANEY: *In what way was it a terrible experience?*

MALCOLM HAMILTON: Well, the only instrument I could afford to buy was a Wittmayer. I was living in Seattle and dealt through agents in Los Angeles who are now out of business . . . and after I tell you my story you will see why.

They totally bungled the entire deal. They lost the customs papers and had the instrument stuck on a dock in Seattle for, what seemed, forever. I had to cancel three concert engagements since my instrument was not available to me. I thought it would be wise to buy the instrument in Seattle since I would save the heavy California sales tax if I took delivery in Washington and not California. I did finally get it, but then I had to get it to Los Angeles.

Some friends got together and with their help, we built a trailer. I bought all the parts and when we had

finished it seemed strong enough to carry anything. And then the adventure started!

I had never towed a trailer in my life and there were several places on some very steep grades where the trailer decided to beat the car to Los Angeles. It was a nightmare. I was never so glad to arrive anywhere in my life. And we made it . . . I was in one piece, and the harpsichord was in one piece. I never want to go through that again. Now that I was here, I had to find a job.

I had lined up a church job in Gardena, both directing and playing, which more or less paid the rent, but I didn't have an opportunity to do any teaching, especially on the harpsichord, until the following spring of 1963. I was working on my Doctorate at that time. Jascha Heifetz had decided he wanted the students to have piano and viola in addition to violin and the Dean knew that I was struggling along and asked if I would be willing to teach piano to these three or four Heifetz students. This I did. And doors started to open.

I had interviewed all around and there were no jobs at the time but, of course, they said they would call me later. And wonder of wonders, they did.

Cal State, Los Angeles, asked me to teach some piano classes there. This was not a great joy, but again it was an income. In the meantime I had started to concertize around the Los Angeles area. Mme. Ehlers had been very good in helping me make contacts and opening doors for me. On the heels of that Jan Popper took over the Chairmanship of the Music Department of U.C.L.A. and his first project was to hire a complete complement of performing faculty and I was hired for the harpsichord. So this was my baptism as far as teaching was concerned. I taught at U.C.L.A. until the spring of 1967. By then I was teaching at two schools at once, both U.C.L.A. and U.S.C. I think I was probably the first person in history to do this since they are very much rival institutions.

HANEY: *When you first arrived in Los Angeles did you find that a vac-*  
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Malcolm Hamilton chats with harpsichordist Mme. Alice Ehlers in the livingroom of her home in Redondo Beach, California.







# HARPSICHORD of NOTE

THIS beautiful instrument is not a harpsichord but a piano built by harpsichord and organ builder Johann Andreas Stein. While few of Steins instruments still exist, Stein is well known since he built the instruments used by Mozart. Also A. W. Thayer the author of "Beethoven" unearthed a record of Pastor Junker, which indicated that in 1791, when Beethoven was living at Bonn, he always used an instrument by Stein. This was just one year before Stein's death. He was born in Heidesheim in 1728 and died in Augsburg, February 29, 1792. A list of instruments cited by Hertz in 1937 indicates that in the year 1750, Stein produced 30 instruments. Since Stein was only twenty-two at that time, the date is open to question.

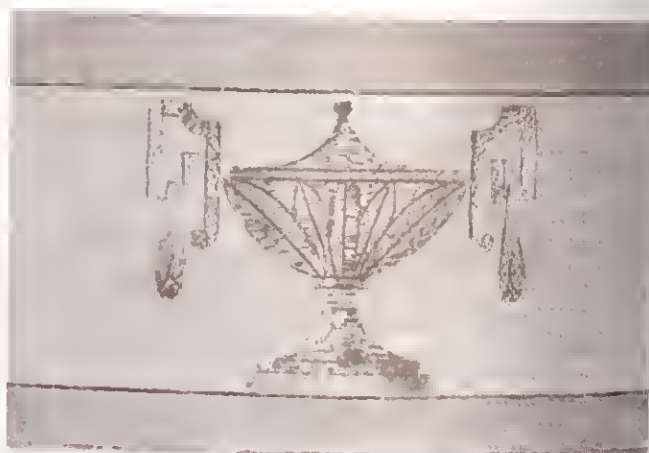
Before he started building pianos he engaged in both organ and harpsichord building. He was also a talented musician on both instruments. He was organist of the Barfusserkirche in Augsburg. While modern organists often draw up the specifications of the instruments they play, Stein actually built the famous organ of the Barfusserkirche as well of that of the Kreuzkirche.

Gerber, in his Lexicon, has preserved a list of numerous inventions by Stein. The inventor published an account of one of these, the Melodica, in 1772. Some of his inventions are still in use today. This includes the escapement and the keyboard shifting by means of a pedal. He introduced the latter in his "Saitenharmonica" in 1789 which carried the hammers from three strings to one. This *una corda* he named "Spinettchen".

This particular Stein piano is being preserved for us as a public trust by Smithsonian Institution in Washington, D.C.



Stein's painted "rose"



Nameboard inlay decoration.

The overhead view of the Stein piano clearly illustrates its close relationship to the harpsichord. Even the damper bar resembles the jack rail of a harpsichord. If you look closely, you will see a bar near the upper half of the wrest plank nut which presses down upon the strings. This is a treble string pressure bar which assured proper bearing on the nut. This increased the natural string tension which required a slightly heavier case, which required slightly heavier bracing which demanded slightly stronger strings etc. This race did not end until the introduction of the modern piano with its heavy steel frame.



# THE MARPURG "I" TEMPERAMENT

By Ronald Miller

Clavis Imports



Our business is selling harpsichords, clavichords and recorders as well as literature for these instruments. While we handle many brands of harpsichords, including the new Kingston-Dallas which we are just introducing, we are always asked the same question: "How do I tune it?"

Dr. George Sargent has authored an excellent series on tuning for "The Harpsichord" however he does not mention the Marpurg "I" Temperament which I find the easiest of all tuning systems.

Equal temperament is the most common method of tuning used today, yet it is not an easy tuning system. All the 5ths must be tempered one beat per second flat. This is where many beginners run into trouble. Being able to recognize one beat per second is not easy for an untrained ear. Matching beats until they become "perfect" or beatless is easy. Now then, if a system could be devised which would use a large number of "perfect" combinations and a small number of tempered combinations, this would reduce tuning problems to a minimum. Such a system does exist.

It is called the Marpurg "I" Temperament. In a moment I will give you precise instructions in tuning the Marpurg "I", but first, a few general

procedures which should be followed regardless of the temperament you use.

Normally a temperament is set on a 8' register. Each note of the register, up or down the keyboard, is then tuned by perfect octaves. Once an entire register is in tune, each additional register is tuned to it by unisons 8' to 8', or octaves 16' to 8' or 4' to 8'.

## HAMMER TECHNIQUE

1. Set the hammer firmly on the tuning pin.

2. Turn clockwise to raise the pitch, counter-clockwise to lower the pitch.

3. Turn the pin . . . *never* use an upward or downward pressure on the hammer. Such pressure can bend the pin, causing unnecessary damage.

4. After the proper pitch has been set, some stretch or slack may be left in the string at various contact points so that the note may go slightly flat or sharp after pressure on the hammer has been released. Release the hammer and check the pitch a final time to be sure it has not slipped.

## SETTING THE TEMPERAMENT

The first and most important part of tuning consists of tuning a full octave by intervals of 4th and 5ths to set a temperament.

In the context of tuning, a *perfect* interval is an interval tuned so that there is no audible beat between the two notes. A *tempered* interval is one in which a mathematically determined variation (beat) is deliberately set in order to give the proper relationship and frequency desired between two given notes.

While equal temperament is common, it is difficult in practice for the novice tuner. The Marpurg "I" (*Versuch uber die musikalische Temperament — Frederick Wilhelm Marpurg — Breslau — 1776*) is easy both in theory and practice. Although it appears to be a great departure from equal temperament, it is in fact, a useful tuning system for both solo and ensemble work. The following chart

is easy to follow and will give you a very accurate tuning job.

## MARPURG "I" TEMPERAMENT

The Marpurg "I" is a system of tuning by perfect 4ths and 5ths with only three tempered 5ths in the octave.

1. Tune A-440 to your tuning fork
2. Tune from A 440 down an octave to A 220 — Perfect
3. Tune from A220 up a 5th to E — Perfect
4. Tune from E down a 4th to B — Perfect
5. Tune from B up a 5th to F sharp — Perfect
6. Tune from F sharp down an octave to F sharp — Perfect
7. Tune from F sharp up a 5th to C sharp — Flat the C sharp to produce approximately 2½ beats per second. CHECK the 4th C sharp to F sharp — 5 beats per second
8. Tune from C sharp down a 4th to G sharp — Perfect
9. Tune from G sharp up a 5th to D sharp — Perfect
10. Tune from D sharp down a 4th to A sharp — Perfect
11. Tune from A sharp (B flat) up a 5th to F — Flat the F to produce approximately 3 beats per second
12. Tune from F down a 4th to C — Perfect
13. Tune from C down a 4th to G — Perfect
14. Tune from G up a 5th to D — Perfect  
The 4th A to D and 5th D to A should each produce approximately 4 beats per second.

If an error has been made, it is easy to go over the system again since there are only two tempered intervals where an error might occur. The octave F sharp to F sharp is now in tune. Proceed to tune all other notes up or down the keyboard by perfect octaves. Additional registers should then be tuned as outlined earlier. ☺



# *The Subject is Roses*



This magnificent rose was carved by an unknown Italian harpsichord builder in 1540. It graces a Pentagonal Virginal which was described in detail in Volume II, No. 1, of "the Harpsichord". The photograph is enlarged so you may more easily study the fantastic detail which was achieved without the aid of electric drills or electric light.



(continued from page 9)  
um, existed in regards to harpsichord music?

MALCOLM HAMILTON: Very much so! No one played. Only Ehlers and then later, myself.

HANEY: To what do you attribute this vacuum?

MALCOLM HAMILTON: Well Mme. Ehlers was the only one teaching and it was not possible to encourage very many people. Also, she felt that many of her students were not quite ready to play in public and I'm sure she was right.

I went to U.C.L.A. with the promise of three students and I ended up with 18 that semester. And after that I was working with from 20 to 28 with a waiting list from then on. The picture has changed a great deal from when I arrived here.

HANEY: Do you still have your original instrument?

MALCOLM HAMILTON: Yes, but I've had it worked on and worked on and worked on to the point that it is practically unrecognizable from the

first instrument I had. I love it very much, even though I'm not madly in love with every Wittmayer on the map by a long shot. I was very lucky to get a very good instrument and I have had it worked and reworked until it now has the sound that I want.

HANEY: Do you have an opportunity now to play other instruments?

MALCOLM HAMILTON: Quite a bit. We have a Neupert dealer here in Pasadena who will supply instruments, move them and tune them etc. etc. The L.A. Chamber Orchestra, for which I am harpsichordist, has a contract with him and he supplies all our instruments. I prefer to play on my own harpsichord because I am familiar with it and I know where to kick it if it mis-behaves. I am adverse to playing on just anything. I went through that in the early stages of the game. The general public is not that hip to the harpsichord and its problems. They still associate the sound that is coming from the instrument with the artist. If it happens to be a bad or colorless

instrument, or a dull or dead instrument or a terribly piercing, ugly sound then they immediately think you are causing it. For my own protection I am rather stuffy about what I will play. HANEY: What led up to your making your first professional recording?

MALCOLM HAMILTON: I was asked. It was that simple. The first recording I did was part of a series for Life Magazine and I got conned into playing three or four things under the title "Music from the Time of George Washington." I was somewhat disenchanted with what I had to play. Music at the time of George Washington was at a pretty low ebb. They were Victorian parlor pieces and that sort of grim thing. That was my first recording. After that came the Victor Recording with Jascha Heifetz and Gregor Piatigorsky from which I have received 5,000 miles of publicity, and I should probably say that it is not really deserved.

Looking back on it all, I'm not absolutely sure that Heifetz really



Over a period of many years, Hamilton has made a number of changes in his harpsichord to produce an instrument which meets his demanding specifications.



The knob on the bent side of Hamilton's Wittmayer is a lid latch, yet some concertgoers have been known to believe that it is a volume control.

knew what continuo was. I believe he wanted Ehlers to play harpsichord with the Vivaldi B-flat major concerto and she turned it over to me and I did it. My name was then linked with the two giants and it still is in the Schwann catalog . . . Heifetz, Piatigorsky and Hamilton. It is not exactly a monument to my continuo playing since, first of all, he wouldn't let me do anything other than plunk around. It was a very bad part. And on the recording, you can hardly hear the instrument. I was very grateful to have the experience of recording with him but I really believe that it was something of a fluke, in my favor. It could have been worse, especially when they asked me to use my own instrument.

Some angel told me to say "no". Which I did. Richard Jones of Jones-Clayton supplied one of his instruments and thank God for that! For some reason, the "A" was never quite what Mr. Heifetz wanted so the instrument was totally retuned at least two or three times during the evening. Had it been me, with my instrument and being responsible for it and me trying to tune it, it would have been a total loss . . . he would have probably slashed me with his bow! Thank heaven for Richard Jones, he stood by throughout the entire session. Richard Jones has been very kind to me. For

a long time he used to do all the work on my instrument which I thought was very magnanimous on his part because I did not have one of his instruments and he has always been extremely generous to me. I have always appreciated that very much. He is a very nice person.

HANEY: *Are you satisfied with the technical aspects of your recordings when you hear them?*

MALCOLM HAMILTON: Well, my first big recording was the Well Tempered which was a six record series. It was my first stereo and the first stereo harpsichord recording. The only other Well Tempered was Landowska's and that was mono. I am very happy with much of the sound of it, but sometimes you get a bad pressing. The recordings were done in my living-room. They would come down on Fridays and we would work until the instrument, or I, or both were worn out. At that time I was in a new residential area where there were no traffic sounds at all. My cat got onto one of the tapes, but all in all, it went very well. I didn't have the pressure of a recording studio with tight schedules etc. I don't really like recording. I am somewhat mike shy, so this made it very easy for me.

HANEY: *Do live audiences affect you?*

MALCOLM HAMILTON: Yes, but

in a positive way. I get a great deal of stimulus from an audience. But mikes are a different thing. You are under a microscope with it, and that's what drove me up the wall. I had to be so careful as to how I released the key. Even breathing is recorded. Things that an audience wouldn't hear two feet away from you are put down forever on the tape. Also, with a live audience, if you hit a wrong note but the spirit is there, it goes by once and is lost. On a recording it is brought back again and again so you have to splice it out and re-record, etc., etc., etc., and by that time I am so worried about that one note that I might bump my finger going up to the upper manual and we have to do it again. All this makes me freeze up so after we've done about the 15th tape, something of the spontaneity is gone out of the performance. (laughter)

HANEY: *How do you prepare for a performance?*

MALCOLM HAMILTON: This is always a problem. Especially when I am traveling since I don't have use of the instrument. By that I mean that my harpsichord is being set up or being shipped when I need it most. Because of this I often must work on the piano, or, failing that when I don't have a chance to touch an instrument all day which very often happens on the road, I use finger gymnastics developed by Landowska which I find very helpful. I wouldn't teach them to everyone because if you do them the wrong way you can tie-up your forearm, but I find that this is one of the best ways to get my hands limbered up and get the circulation going. Very often I will do them in the car while I am being driven to the concert.

HANEY: *Can you describe these exercises?*

MALCOLM HAMILTON: They are finger independence-type exercises where you pull the fingers down and pull the hand into what is called the maximum up-sprung position and then shoot each finger out without letting the others move out of position. She also had ways of playing little games like putting dimes under the other fingers since the fourth finger always wants to spring up when the third



moves, etc. There are three of these basic exercises.

The first one consists of placing the palms together and then getting into the up-strung position with the fingertips touching each other. That is, the top of the middle finger of the left hand is aligned with the top of the middle finger of the right hand, then shooting one finger up as far as it will go and the other one down about five or six times. The second one involves individual fingers and shooting each one out from the up-strung position. And the third one you shoot each finger out but draw little rectangular boxes in the air with your fingers. Now, I don't think these would work for everybody. You must have a hand with a very high bridge. If a student tries to imitate this they immediately get locked back in the arm and it leads to more problems than it is worth.

I find the Schmidt five finger exercises very good whether it is piano or harpsichord, but I find regular exercises rather tiring. I find the Goldberg Variations very good for finger exercises and I can work with them much longer since I have a real piece of music to spend my time with rather than simply five adjacent notes.

HANEY: *What do you think of starting students, from the very beginning, on the harpsichord and bypassing the piano completely?*

MALCOLM HAMILTON: Frankly, I don't think it is good. I really don't. I have great misgivings about it. In starting out with the piano one learns a tactile sensitivity in the fingertips which I think you need on the harpsichord. I think this comes much faster on the piano because there is more obvious direct contact with the key and with the sound you are producing. I demand that my students have piano background before I will accept them. I don't know why, but I find that I am much better off when I practice technique on the piano. Also, in learning new music I will work on the piano first.

First of all, I seem to get a clearer picture of the music. I'm not so tempted to diddle around with registers and so forth. And I find that if I

can make an ornament come off clearly on the piano, it's duck soup on the harpsichord. I can't give you any logic for this at all, but it works for me. For me it's a short-cut. For other people it might not be.

HANEY: *Have you noticed your registrations for a particular composition changing over the years?*

MALCOLM HAMILTON: Yes I do. Of course I don't change them until I think I have found something better, but I do change them from time to time. This is one of the things I love about teaching. Occasionally I find my students coming up with a registration which didn't occur to me. Or perhaps they will give a different approach to a piece. I might have concluded that a certain number should be big and grandiose, while they might approach it very lyrically, or the other way around. I am always very much open to changes and improvements. If I were to re-record the Well-Tempered I would do it differently today from the way I did it five years ago.

HANEY: *Do you have a formula you use when planning a program?*

MALCOLM HAMILTON: In a way. I try to plan on an hour to an hour and ten minutes of actual playing. This usually works out to about a full hour and a half with intermission, etc. And I think that should be maximum for a solo harpsichord recital. Once I get that established I start dividing it into slots. I try to plan for four groups of about 15 or 20 minutes each or, failing that, five. I'll settle on a big major work to be my focal point of the evening and I usually put that in the second block. And there is a very important reason for that.

First of all, I want to warm myself and my audience up on something that isn't quite as taxing as a large work. Of course that depends. There are some suites which make very good openers. The C minor Partita, the Handel G minor suite, etc., but I prefer to do something like the Italian Concerto or something of that nature to get me in gear and over my opening nerves and get my listeners in tune to the instrument.

Then I may, or may not, put a small group after that before inter-

mission. If one half of the program has to be longer than the other, that should be the first half of the program. After intermission, if I am doing some contemporary music, I will probably place it there. If not, I will use a group of French, or English music. The last group I always reserve for Scarlatti or Soler which is a hard act to follow. They are spectacular of course, but more than that, I throw everything I have into a performance and this takes a lot out of me. To try to do a major work after these rather flashy composers is very difficult.

HANEY: *How do you pick encore numbers?*

MALCOLM HAMILTON: I pick the things I like! That I find fun to play. I vary these so there is contrast and I generally have three or four ready for each concert. I am very sensitive to programming as far as scope and contrast go. It's very easy to program a group of Scarlatti Sonatas coming out sounding very much the same. It can sound like six verses of the same thing. I have a little internal formula too, within each group of numbers. My biggest, most demanding sonata as the last number in that section. Right before that, I deliberately put a more lyrical one which gives me some technical relaxation and also acts as a foil for the number which is next in line.

HANEY: *Do you have to prepare yourself mentally before an appearance?*

MALCOLM HAMILTON: Yes I do. As much as I can. And that is very difficult. I have learned one thing which seems to never change. If I am going to have any fights with anyone, or if I am going to shut my finger in a door, or if something disturbing is going to happen, it always happens on the day of the concert. For that reason I try as much as I can to isolate myself on the day of the concert from people or situations which might bug me in one way or the other. If I can spend that time at home, I will simply relax in the pool, or putter in the garden or something of that nature. I don't believe in practicing on the day of a concert. It works for a lot of people, but it doesn't work for me.

I want to get technically warmed up . . . yes . . . but if I work my head off up to the night before the concert, then it's much better if I just let things rest. Otherwise stupid little things will start happening and I will start worrying about it. Some dumb little slip that will probably never happen again grows into a big thing and magnifies in my mind. So over and above that, it's a matter of getting as much rest as I can and relaxing as much as possible and hopefully looking forward to the concert, which I do if I am prepared and I try always to be prepared well. Traveling can be a great tax on the system and that makes everything more difficult. One event stands out in my memory which illustrates this very well.

One tour I did I had to have the harpsichord nursed through a cold spell with an electric blanket wrapped around it and all. The crate with the instrument in it sat out on the loading dock covered with about 8 inches of snow. Then it had to be moved inside with hot air forced heat blowing on it and under those situations one never knows how things are going to come off. These unknowns are always present in one form or another, so you just get used to it. To answer your question, I guess I start preparing myself mentally for the concert the moment I receive the engagement and start working on the program.

HANEY: *Do you maintain your own instrument?*

MALCOLM HAMILTON: No. Very little. I keep it in tune with the aid of a strobe tuner. It's much faster with the strobe so I use it just to save time. This is a blessing because it gets down to the fact that I either have time to play or time to work on the instrument. In the beginning I had to tune from scratch and I could set about 10 temperaments and perhaps the 10th one would be acceptable. It would depend on how I was feeling. The strobe takes all the guess work out of it and I can whiz through all four sets of strings in about 40 minutes. We are fortunate in this area to have rather stable temperature and humidity conditions which is great for harpsichords. I only have to touch up my instrument about once

every two weeks or so which is a blessing.

HANEY: *Many of our readers are amateurs or semi-professionals who love to play just for the enjoyment of it. Do you have anything you would like to share with this group?*

MALCOLM HAMILTON: I think you hit the key word right there . . . enjoyment. Regardless of what level it is on, whether you are playing for yourself, or whether you are on stage in front of an audience, one must enjoy what he is doing. The harpsichord, unfortunately, can become sort of an intellectual musicological experience or exercise. One must be in love with what one is doing. Love the music and love the instrument. I believe in this very strongly. The barpsichord has so much to give. There is so much life, beauty and vitality in it, but the player has to seek this and be aware of it.

HANEY: *Are you happy with how your career has grown?*

MALCOLM HAMILTON: I feel very lucky in many ways. I could probably be doing a lot more traveling, but the glamour aspect of that has rather worn off. I'm very happy not to be on a circuit. Traveling with a barpsichord is no joke. The problems are fantastic. That, plus sleeping in a different hotel room every night does not have much appeal to me any more. One thing I like about being able to stay here in southern California is, one, the climate and two, the wealth of colleges and universities in the area. There are easily 100 places where I can play a concert within driving distance from my home. I'm very lucky to be with U.S.C. because it is one institution in the west where the accent is on live performance. I am encouraged to perform. There are no obstacles thrown in my way as there have been in other institutions. So I have this wonderful balance of teaching and performing plus a good income which is guaranteed. I don't have to depend entirely on concert fees which is always either feast or famine. I am in the happy position that I can select my students based on their talent which is an ideal situation to be in. I can play the engagements I want to and farm out the others to other artists. I'm really quite happy. Yes, I am very happy, and after all, that is what life is about. ☺

## Go for Baroque . . .

(continued from page 3)

I hope you will all forgive me for featuring a non-barpsichord in the *Harpsichord of Note* section. Since Mary Boutilier wrote about a similar instrument in this issue, I thought it would be an ideal time to show what a Stein fortepiano looks like.

If you have been out of school for more than five years, you might want to send \$2 to Robert M. McCarthy, to subscribe to Peabody HOPES, 1 E. Mt. Vernon Place, Baltimore, Md. 21202. This is the student publication of Peabody Conservatory and it presents a side of Peabody I never experienced. Current issue has interesting article on Dowd acquisition. Also, a Faculty Quote: "Even in the deepest emotion, a vibrato should never exceed the interval of a minor third." Tarzan would love it! Hal Haney

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Dear Mr. Haney:

I have been a subscriber to *The Harpsichord* since its beginning and I have found a great deal of pleasure in each issue.

I am concerned, however, about the practice of printing without answer or rebuttal letters such as the one in your most recent issue (February-March-April, 1972) in which the writer attacks the kit construction of The Williams Workshop in Los Angeles. It



is perfectly evident from reading this letter, as it was equally evident in a letter several issues previous concerning a Heugel kit, that its author knows virtually nothing of working with wood.

Several years ago I built a small Flemish harpsichord to a Williams design and while I find the word "kit" a misnomer, in that the most valuable thing supplied is a set of plans; assembly of this instrument requires considerably less skill in woodworking than does the Hubbard "kit." The letter's author would probably have been equally at a loss had he purchased a Zuckermann "kit" back in the early 1960's. Needless to say, the building of a small 4 x 8 harpsichord is considerably more complex than the construction of a clavichord as attempted by our letter writer, and I think it important to say that I experienced no particular difficulty with this task — and certainly none relating to the kit design. (I have reservations about the instrument itself but these are of a very different nature.)

It is, I suppose, only to be expected with the growing popularity of the harpsichord and the introduction of the "harpsichord kit" that there will be people for whom nothing short of screwdriver assembly will be acceptable. Yet I do not think that the concept of "screwdriver assembly" is particularly beneficial to the production of musical instruments in any shape or form. It is an idea that seems to me to be far more appropriate to Woolworth's than to a devotee of the harpsichord. Those who seek screwdriver assembly kits would do better ordering fully built either from accomplished kit builders or some of the better known makers. I frankly fail to see what purpose is served by the airing of this rather personal grievance. It seems to me that its only effect could ultimately be a damaging one.

David C. Levy, Dean  
Parsons School of Design  
New York City, N. Y.

Dear Sirs:

Some weeks ago I wrote a nasty

letter to you about the Williams Clavichord kit I bought. I have since decided to build this kit, which I did, and it has worked out pretty good. Mr. Williams helped me a lot with prompt correspondence, so I have no complaints.

John Grauer  
Great Neck, N. Y.

Dear Mr. Haney:

I read with interest the letter from Mr. Walton (*Floyd Walton letter, The Harpsichord, Vol V, No. 1, Pg. 18*) concerning the use of electronic tuning instruments. He makes the all too common error of equating harpsichords with pianos. The inharmonicity to which he refers is almost non-existent in a harpsichord of the size and scaling used on the better 17th and 18th century instruments. The inharmonicity of the piano is caused by the stiffness of the strings. This is due to the large diameter strings and string lengths at best comparable and often shorter than those of the harpsichord. Wolf and Miller (*"Normal Vibration Modes of Stiff Strings", The Journal of the Acoustical Society of America, Volume 44, No. 4, pg. 1093*) give an excellent analysis of this effect and present experimental data for both a piano and a harpsichord. Based on the information they publish, it is evident the harpsichord string partials are quite harmonic and that electronic tuning should give excellent results over the full range of the instrument. A piano, on the other hand, is probably best tuned electronically by using the tuner to set the temperament of the tuning octave and the rest of the instrument done by octaves. Some inharmonicity may also exist in instruments where the string length has been compromised for a more convenient size. This might effect the lower octave of a Zuckermann harpsichord, a portable clavichord, or the lower sixteen foot strings on harpsichords under eight feet in length. But even these instruments will tend to be more harmonic than a piano. Indeed, the ability of the harpsichord to use 4 foot and 8 foot and even 16 foot strings together to

give tone color and yet retain the basic transparency required by polyphonic music is dependent on the string overtones being highly harmonic.

There is another effect which Mr. Challis referred to in your article "Is Electronic Tuning the Answer?" (*Volume IV, No. 4, The Harpsichord*) This is not an inharmonicity but an actual frequency change with time due to the finite amplitude of the string vibration. However, this effect dies away very quickly and it is hard to see that using a stroboscopic or sound producing tuning instrument would be any different than tuning by beats since in all cases the actual tuning operation place half a second or so after the string is plucked. I was unable to find any data on this effect in the literature, although it could be investigated very easily experimentally.

Frank A. Pake  
Akron, Ohio

Dear Hal,

Bravo on a fine edition of *The Harpsichord*. The article on Frank Hubbard was especially delightful and informative. And I must say, your Hubbard double is very handsome. One thing disturbs me, though. In the caption of the photograph, you mention "oil portraits" on your soundboard. I hope they are tempera portraits and not oil. Both Russell (pg. 52 and 63) and Hubbard (pg. 216) mention only tempera and the latter quotes a prohibition against any oil on the soundboard. If it really is oil-based paint, I would see to having it removed before too much oil is absorbed into the wood.

By the way, the positioning of tuning pins in Hubbard instruments is not quite "unique." It is based on historical tradition (Ruckers, Duleken, Hass, and Taskin.) And today, this useful system is used by other highly enlightened builders, (Dowd, Hyman, Burr, Belt, Challis and Rutkowski and Robinette.)

I hope you are getting as much joy from your Hubbard as I do from my Dowd.

John T. Gotjen  
Warren, Rhode Island

*The Harpsichord* — 19

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